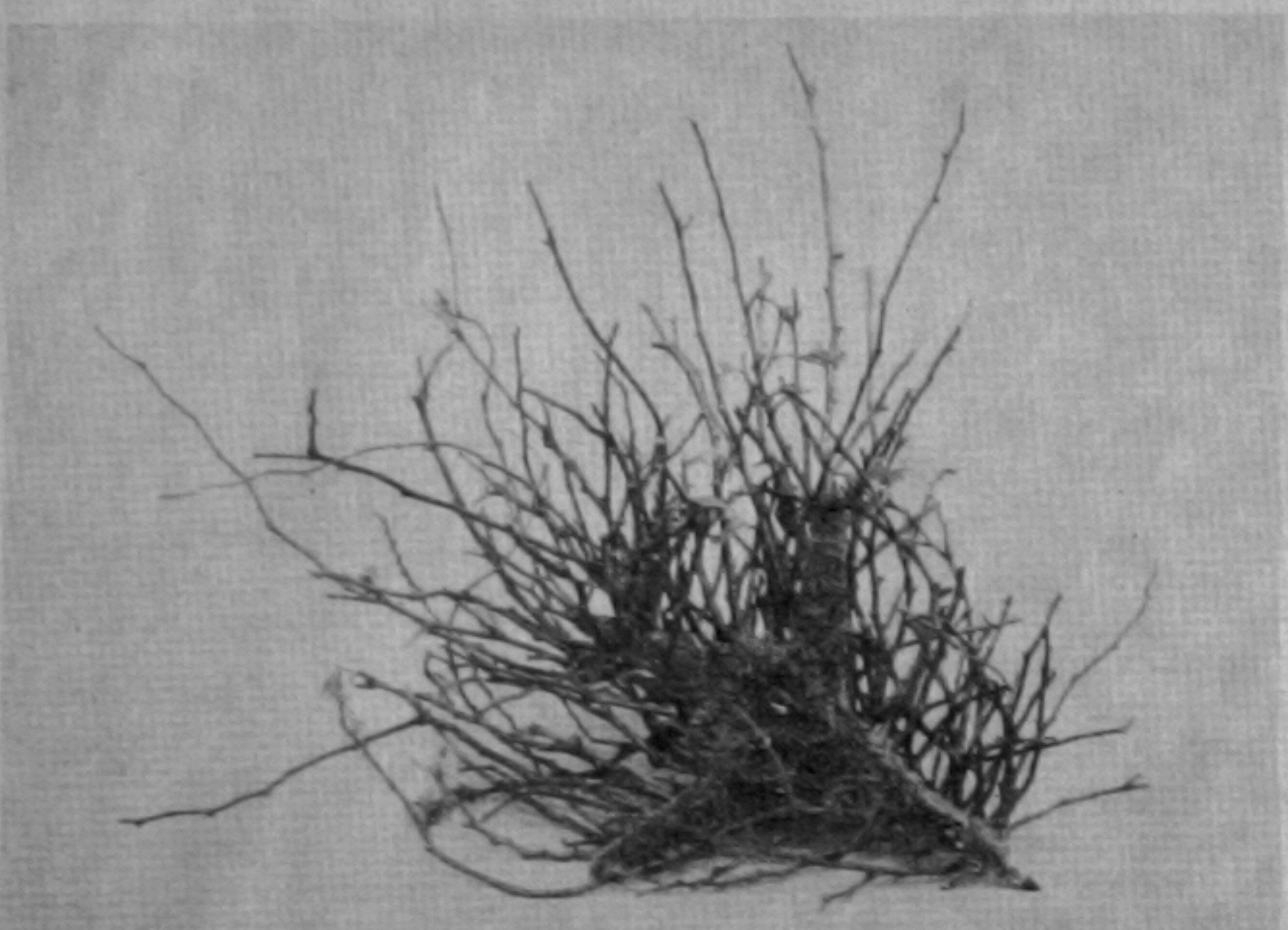


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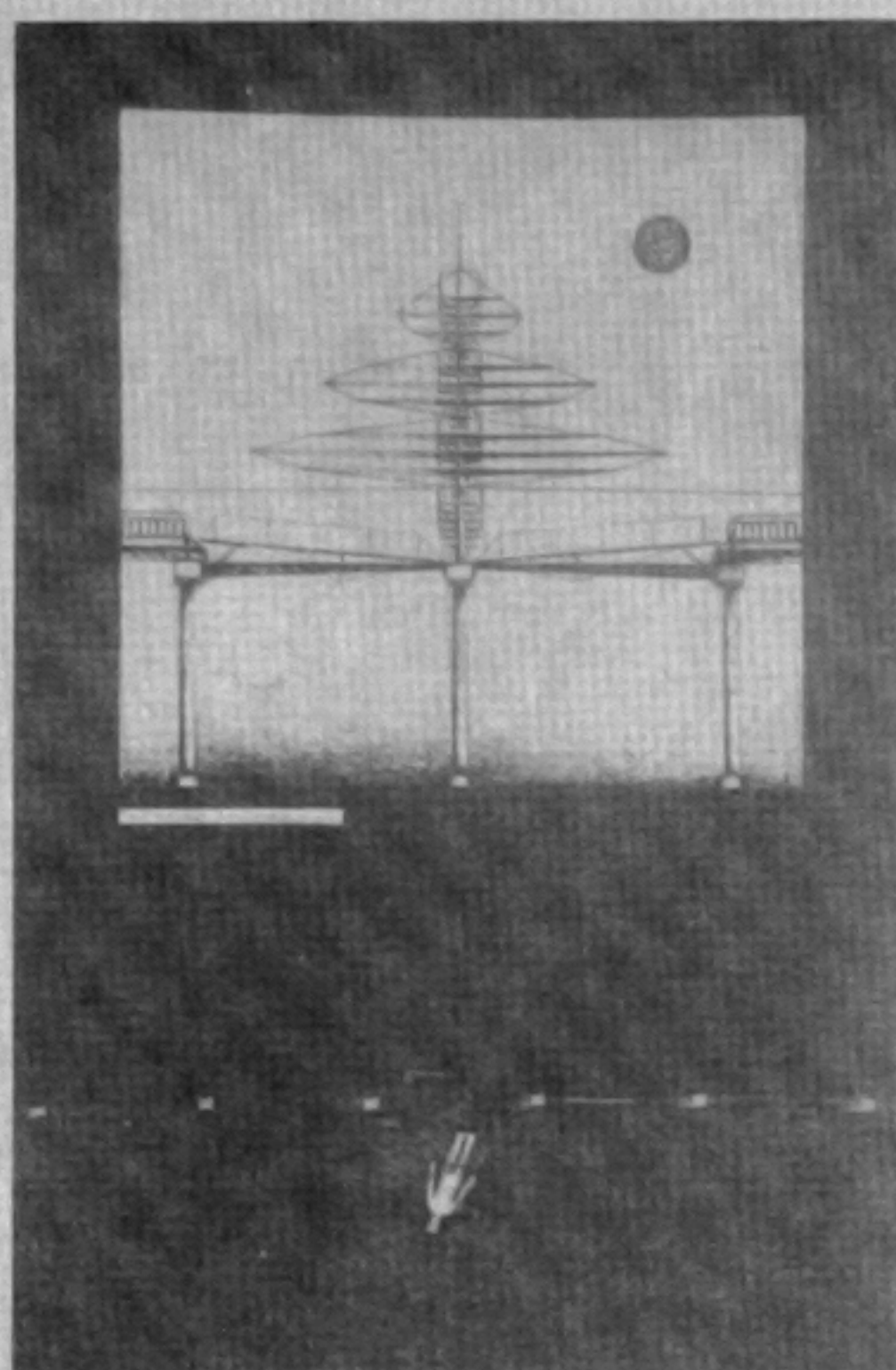
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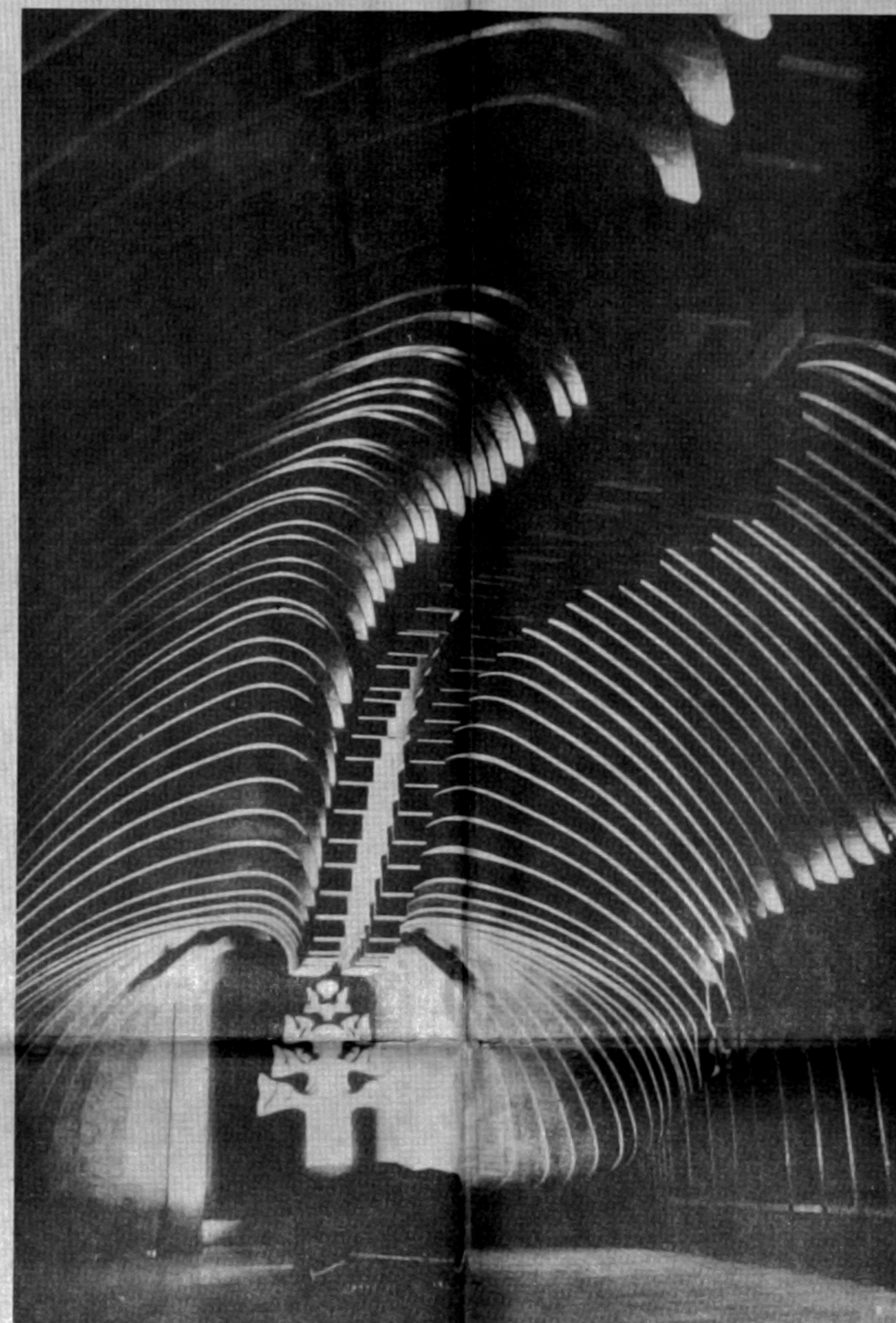
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Project DMZ/Hisao Shimizu

Architecture of Imre Makovecz



Mortuary Pavilion at Farkasret

May 3-27

1989

Gallery Hours
 Wed.-Sat. 12-6pm

Opening Reception
 May 3, 6-8pm

Discussion Program

Open discussions on Public Art and presentation
 of critical works in art and architecture

May 25, 7-9pm Mierle Laderman Ukeles

Special Event

May 26, 6-8pm

A reception for the publication
 of FRONT #3: Project DMZ and to acknowledge the
 end of this year's exhibition program

STOREFRONT
 for Art & Architecture

97 Kenmare Street (near Lafayette) New York, NY 10012 212-431-5795

A not-for-profit organization funded in part by NYSCA, NEA, DCA, Conde House/Japan,
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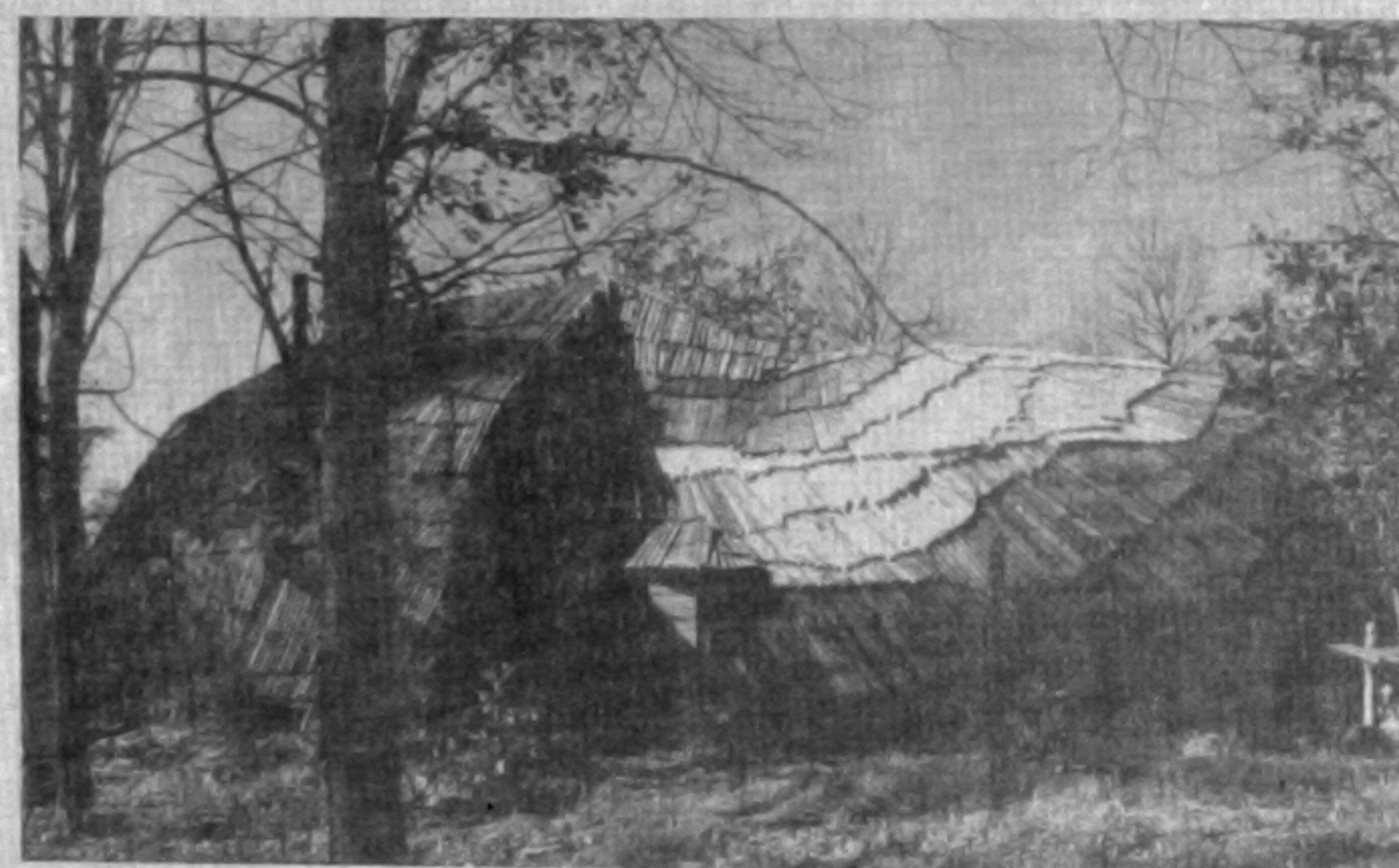
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Ski Lodge at Dobogoko

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CURRENT PROGRAMS

**ARCHITECTURE of
IMRE MAKOVECZ**
May 3-27, 1989
Wed.-Sat. 12-6pm

Exhibition

Although the principles of Imre Makovecz's organic architecture have offered a fruitful foundation for the investigations of many young architects in his native Hungary, and some critical consideration and impact in England, Finland and Japan, Makovecz's work and theory has had little exposure in the United States. "The Architecture of Imre Makovecz" will be the first exhibition of his work in the U.S.

Born in 1935, for thirty years Makovecz has produced innovative architecture that is deeply rooted in Eastern philosophy and traditional Hungarian forms. In fact, Makovecz spent his youth helping his father, who was a carpenter, to reconstruct wooden buildings that had been damaged during the Second World War. With its insistence on communication between spirit, body, material, and landscape, Makovecz's is a contemporary organic architecture that has posed a vigorous challenge to technologically responsive, formulaic modernism.

The exhibition will present a range of his works - churches, residential projects, a number of community centers (including a major work, the Sarospatak Cultural Center), and projects created by Makovecz and architecture students during the experimental session he has conducted each summer since 1981 at a camp in the Visegrad Forest. The exhibition will also include a number of pages reproduced from his celebrated sketch book. It should be noted that the manner in which Makovecz runs his Budapest office is unique - in Hungary, as elsewhere - in that collaboration is encouraged, and it is common for Makovecz to turn an entire project over to a young architect and allow that architect to sign it. Therefore, a number of independent projects by architects associated with Makovecz will also be presented.

Tamas Nagy, a New York-based Hungarian architect who worked with Makovecz for two years, is the curator of the exhibition.

This exhibition is made possible by a generous grant from the Graham Foundation, with additional support from the National Endowment for the Arts.



Meeting Pavillion at Tokaj

An excerpt from "Guiding Marks for a Possible Provocation" (1985) by Dan Coma on the Architecture of Imre Makovecz:
His buildings don't have windows, but eyes. Through them you can see the soul of the building.

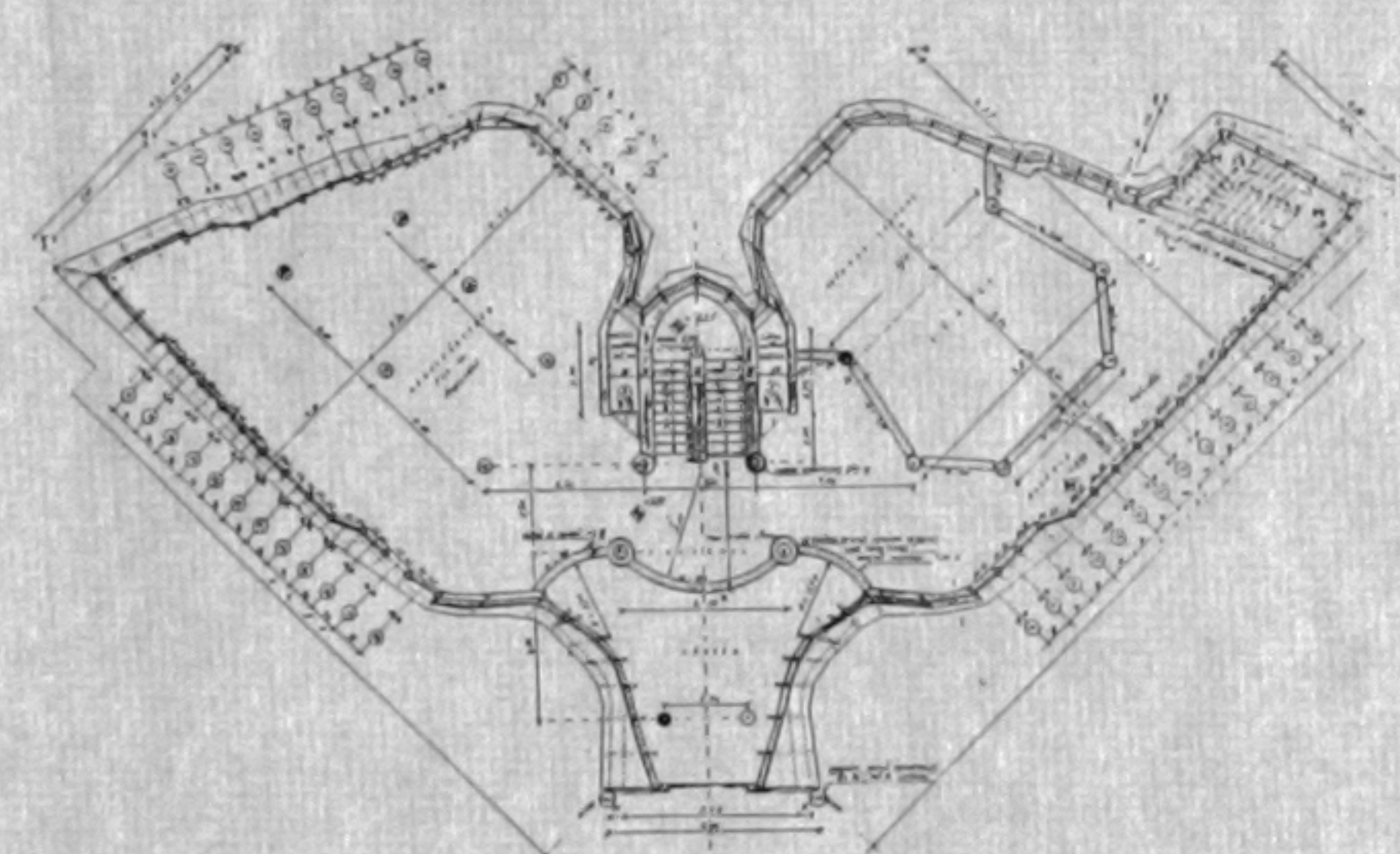
A small window (an eye) in the primitive architecture, could be much wider than all the glass walls of the "International Style" brought together. And this is because through this small and humble window Nature penetrates significantly, not indifferently. The opening doesn't have to be large, in order to "SEE". It is interesting to compare the work of Mario Botta and the work of Imre Makovecz. Botta is analytical. He takes a block and he cuts it in two parts. Then he waits for the resurrection to come from above (sic), through the void he just made FOR, between the two solid parts. Makovecz is syncretical. He takes two parts and tries to put them together (coniunctio oppositorum). In his case, the resurrection is provoked by man, through this own rising. As the old alchemist, he doesn't want to be redeemed by the sky, but tries to redeem himself through his own work. His man is simultaneously the one to be redeemed and the redeemer.



Camping Facilities at Visegrad

Lebbeus Woods (1985) on Imre Makovecz:

In his quest for a new mythic ground, Makovecz returns to forms very ancient and deeply rooted in his own regional culture, as if to return to a beginning. In his most powerful works -- the mortuary project and the forest huts built for collective purposes -- he rediscovers a world banished from the modern psyche, a world of elemental womb-forms from which human culture once evolved and from which, he seems to suggest, a new human culture may -- by the same means -- be formed, nurtured and born. These means are the mythic signs and spiritual archetypes of a time vastly different from the present. Makovecz builds as though the centuries intervening between then and now, with their evolution of mechanistic science and technology, never existed -- or, existing, are worthy only of sinking back into the oblivion of history.



Udo Kultermann (Professor of Architecture, Washington University, St. Louis) on Imre Makovecz:

In my opinion Makovecz is one of the great contemporary architects and architectural thinkers at a turning point of international architecture from the sterile stereotype toward a newly founded organic architecture in harmony with the inner desires of man in regional architectural integrity. In an article in one of the leading magazines of architecture, J. Glancy defined Makovecz's principle: "By organic he means much the same as Wright, Goff and Steiner, i.e., a union between the detail and the whole fabric, a symbiotic relationship between building and landscape, and attempt to relate the shape and 'commodity' of his building to the scale and movement of the human body and to build an empathy between human emotion and constitutional elements and materials." (J. Glancy, "Imre Makovecz and Corvina Muterem," *The Architectural Review*, vol. 3, 1981, p. 156). His concept deserves international attention and debate.

May 25, 7-9pm:
Mierle Laderman Ukeles

Discussion Program

**PUBLIC ART AS TOTAL IMMERSION IN SITE/CONTEXT/
CONTENT: CAN YOU DROWN?**

PUBLIC ART

- As total invention of "site". Who's going to let you? Who are you kidding?
- How close to the Bone can you Grow the Art?
- How deep into the infrastructure can you go before we interrupt daily work. Who wants us, anyhow?
- Why is Public Art different from every other night?
- Don't you understand, we have been trying to make the world over from the beginning: with everybody inside the picture this time around.
- Where are you? Do you hear me?
- What is ART? Freedom when everyone is creator?
- As the sacred quality of ambivalence in creating space. No commercials. Don't explain. Straight Deep. Where are you?
- Where's the audience? Is this an elitist question? an un-public question? Or is it a behoovement for us to speak public. Do we speak public or speak private secrets whispered in public. So what? Who cares?
- SITE-LESS? SIGHTLESS.
- Understand the other side. Yes. It won't kill you. Maybe.
- Is "PLACE" SACRED?
- How much are we required to know?
- Kissing Up.
- Kissing Down.
- Loving the public. Violating the public. Play!

PUBLIC ART AS ART VISION HELD IN COMMON

- Is free art cheap?
- URBAN SCALE ART. THE CITY AS LIVING ENTITY. OUR COMMON HOME.
- Issues of SCALE in relationship to public works-construction:
- How big is big?
- How much is much?
- How do we get a seat at this table?
- Are architects and engineers our siblings?
- Will they help us?

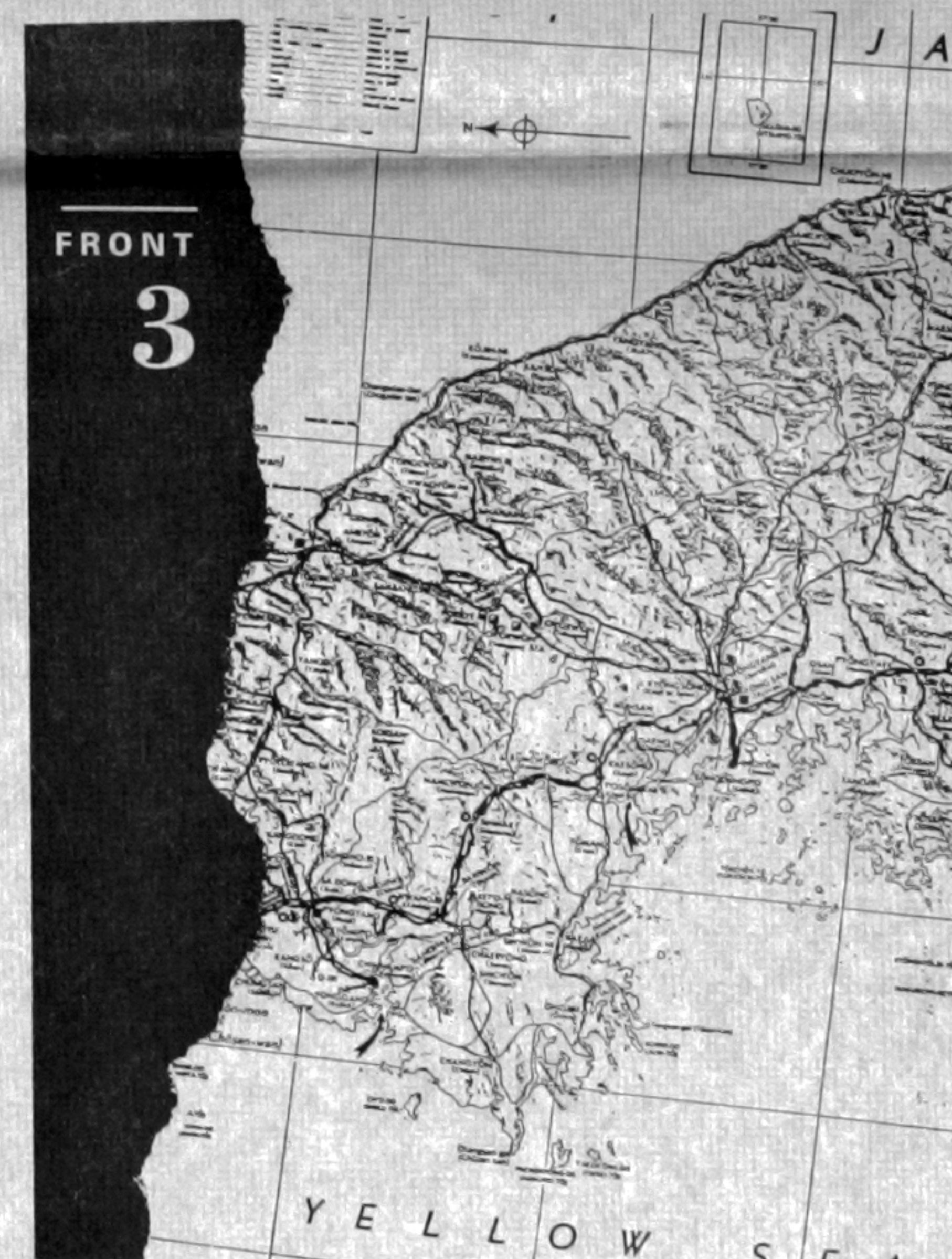
-Are we them?

Can artists do whole places? Cities even.
Where are you?

May 26, 6-8pm
Reception and End-of-the-Year Party

Special Event

A reception for the publication of FRONT #3: DMZ Project. At 7pm, the staff of STOREFRONT will briefly speak to some of last year's accomplishments and next year's offerings. Contributors will be thanked.

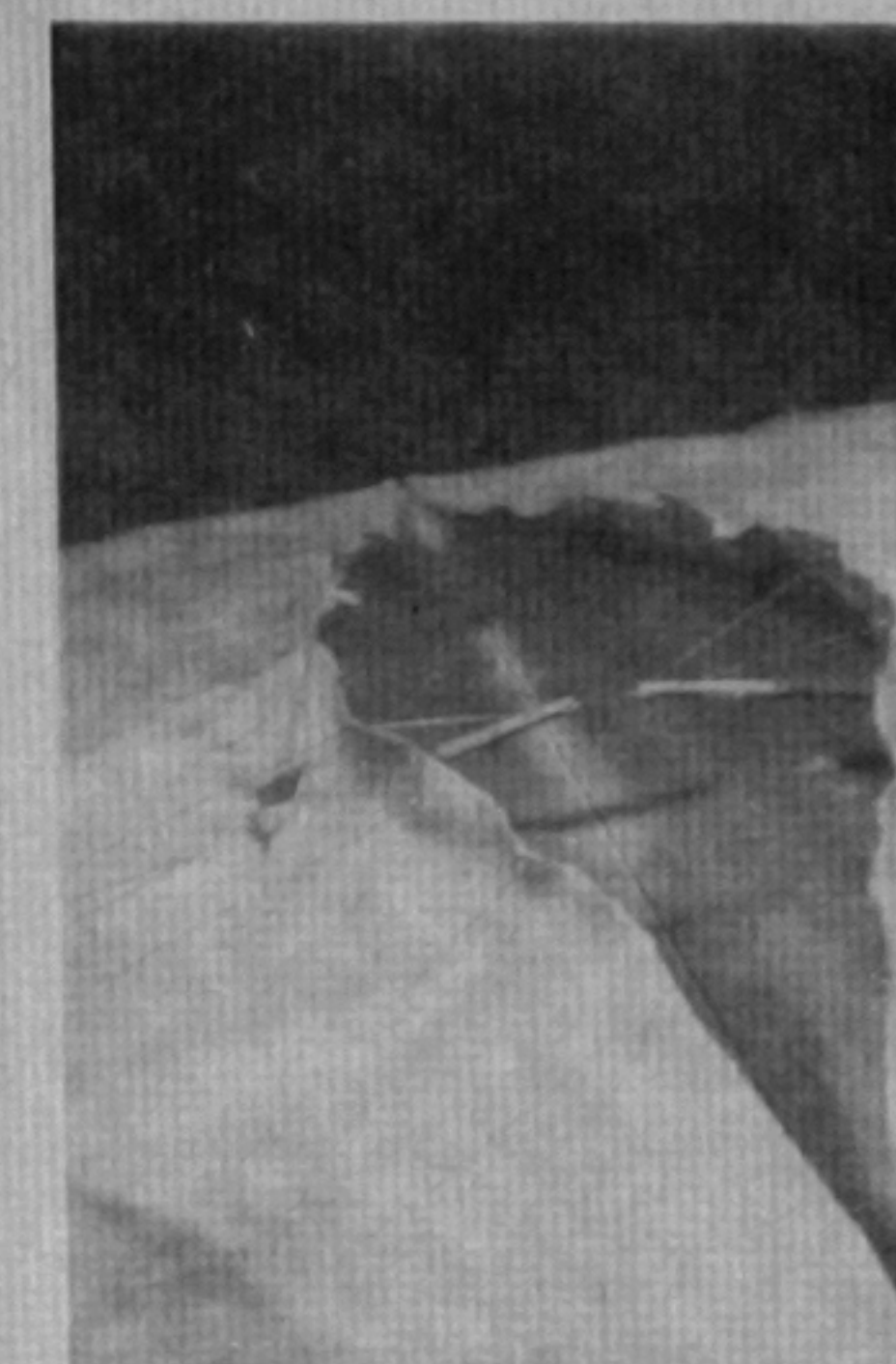


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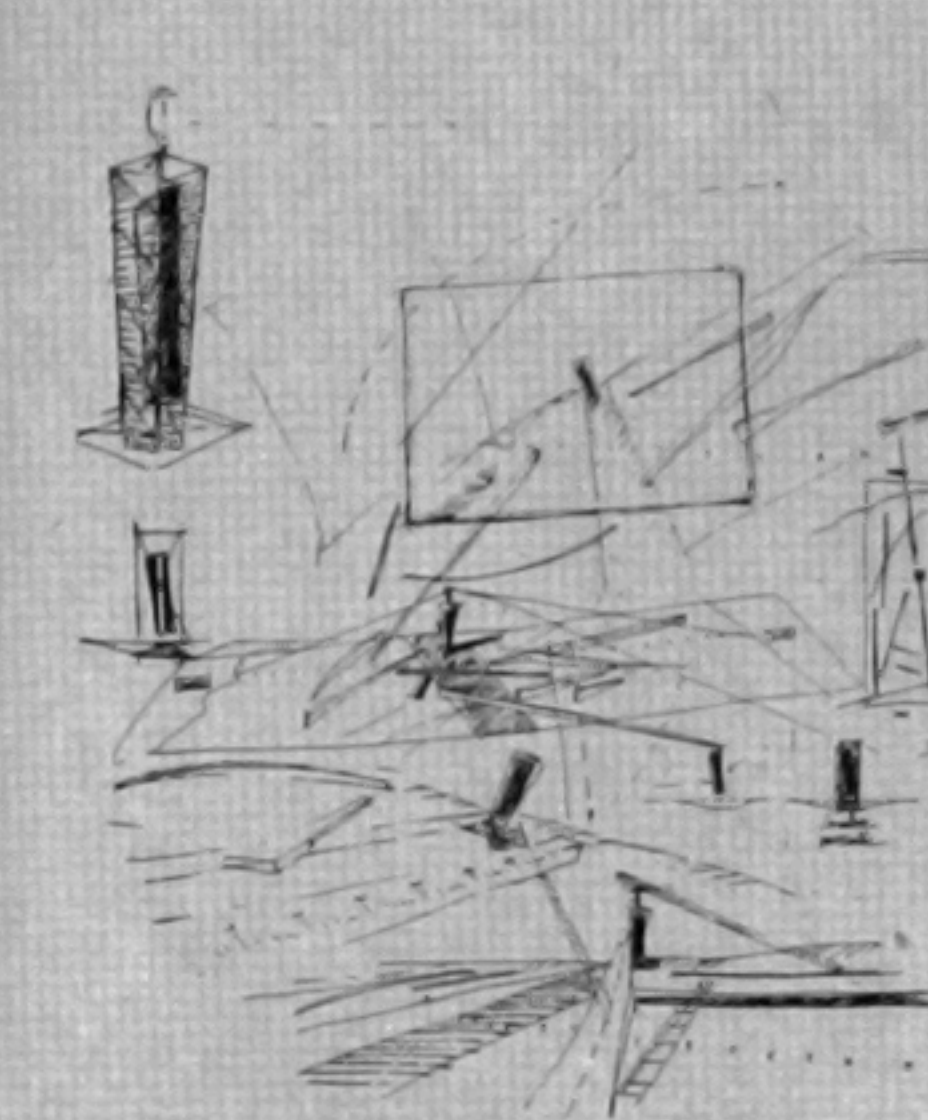
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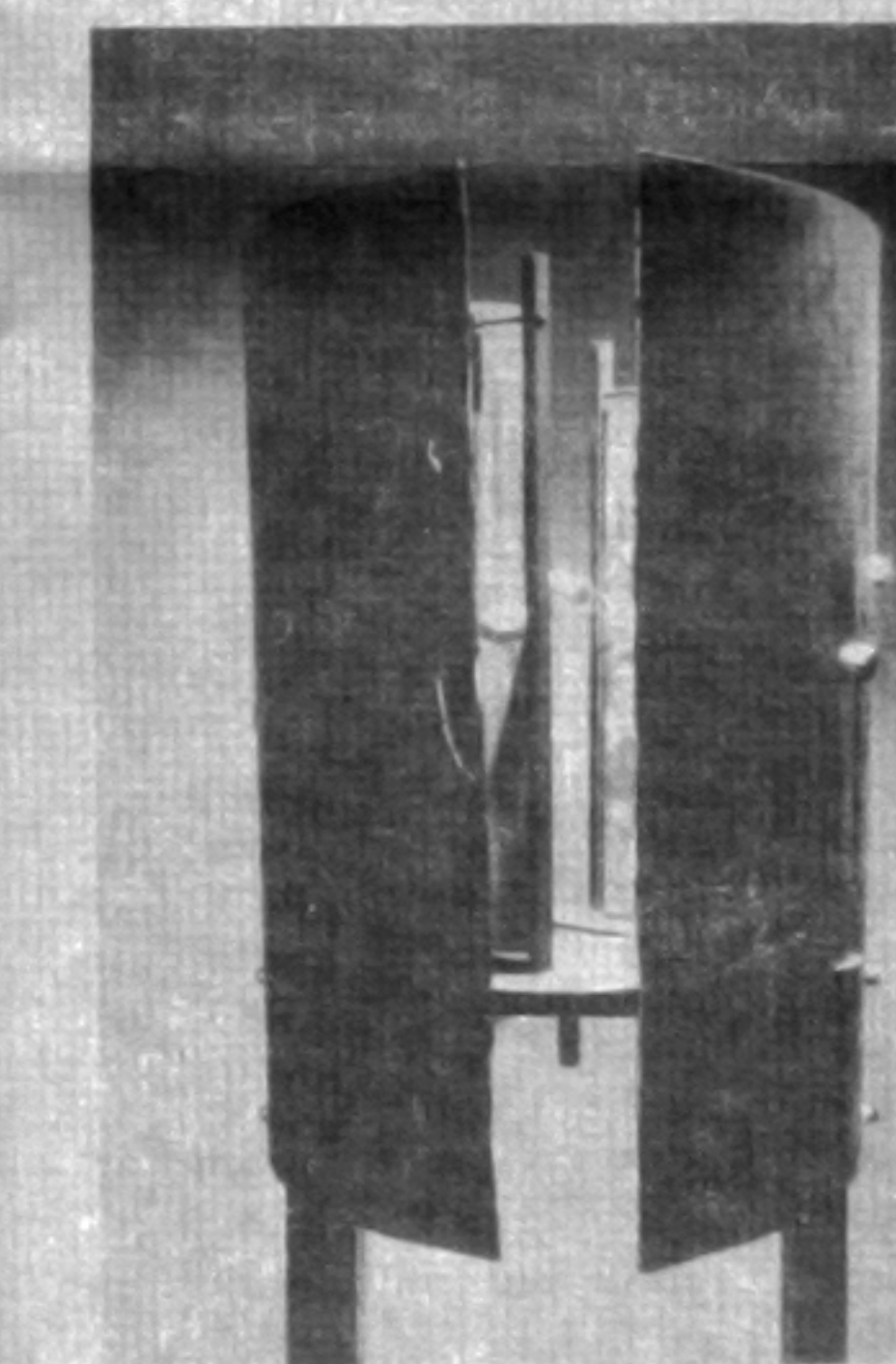
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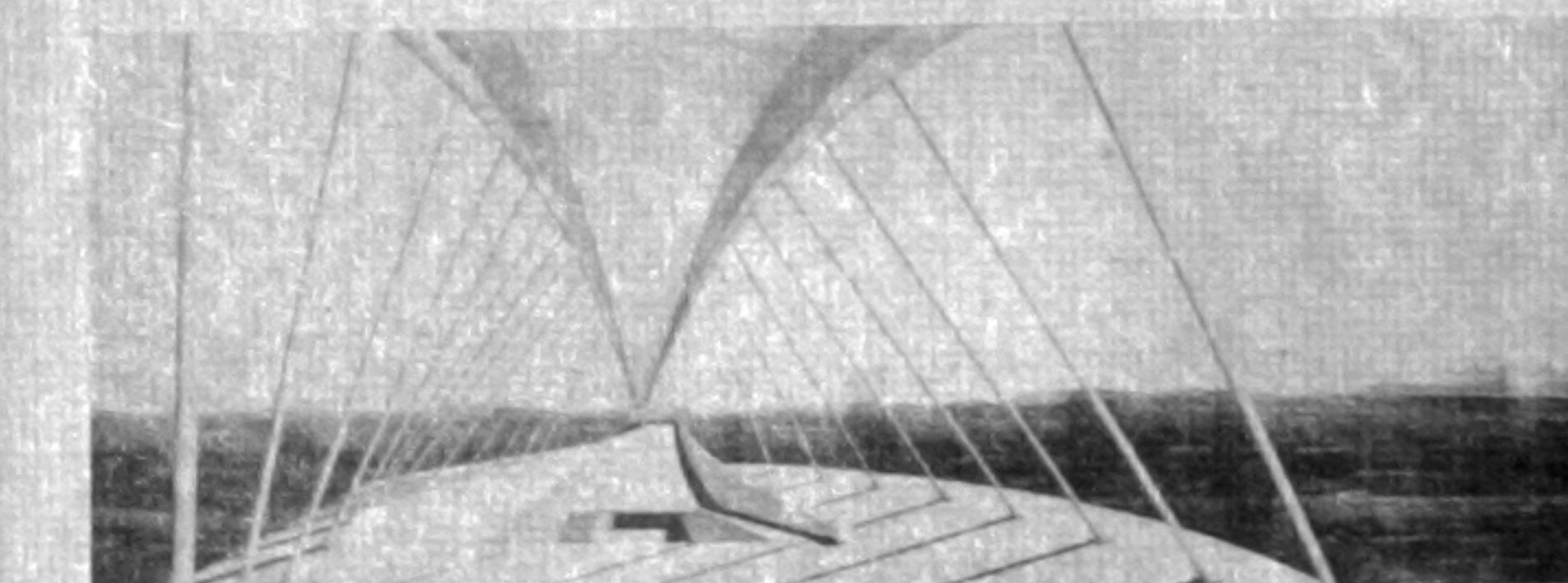
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